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HERRINGS AND BOOKS.

In the light of certain recent happenings, one might paraphrase the old saying of Fletcher of Saltoun, and remark: "I care not who makes the tariff laws of a country, if I may make the treasury rulings." Two practices of our customs service have been exploited in the New York "Evening Post" during the past month that are interesting in themselves, and more strikingly so when placed in contrast with each other. In general terms, it may be said that these two interpretations of the law illustrate how tenderly, on the one hand, treasury officialdom deals with a commercial interest of any sort, and how roughly, on the other, it handles an interest that is mainly related to the intellectual life of the nation.

Herrings and books are the respective subjects of the two practices that have just been brought to light. We have a duty on herrings, as a matter of course, for the protection of the New England fisherman, and for the purpose of preventing American manhood from being cheapened by an opportunity to consume cheap food. The New England fisherman can catch his herrings and bring them to market without any danger of competition from the Canadian product. But the canny Gloucester skipper knows a trick worth two of that. Instead of going to the trouble of catching his own herrings, he sends his smacks to the Newfoundland shore, buys by the barrel his herrings from the Newfoundlanders who have caught them, and enters his cargo at Gloucester duty free as a product of American industry. The cat recently escaped from the bag when an attempt was made to bring a cargo of this sort into the port of Boston. Since the herrings had obviously been caught by pauper Canadian labor, they were required to pay duty. An appeal to the treasury resulted in a stern rebuke to the over-zealous collector, who was directed to conform to "the custom of the port of Gloucester," and admit such herrings without duty as the product of American fisheries.

Now for the quite different matter of the

books. An English publisher wrote last November to Mr. Brett, the president of the Macmillan Co., describing an important work that was in preparation, and offering to sell the American firm an edition of five hundred copies at a certain price. The offer was accepted, and the books, with their accompanying invoice, reached New York a few weeks ago. Knowing something of the suspicion with which our customs officials regard all importers — especially of books, scientific instruments, and works of art,— Mr. Brett increased the invoiced valuation of the shipment by fifteen per cent before attempting to pay the twenty-five per cent tax which our enlightened government imposes upon all knowledge that happens to be printed in the English language. This seems to have been an unwise step, for it caused suspicion to darken into conviction of fraudulent intent, with the result that duties and penalties were imposed amounting in all to a sum nearly equal to the actual price of the books. In other words, this bit of customs jugglery ended in forcing the importer to pay a duty of ninety per cent upon a purchase which the law plainly declares shall be taxed at the rate of twenty-five per cent. Thus is the wisdom of protection justified of her children.

The official pretext for this extrordinary performance is found in the claim that books must be taxed upon their market value, and that this value is fixed by the selling price in the country of publication. If an invoice is made out for less than two-thirds or thereabouts of the retail price so much the worse for the importer. He will be taxed at the higher rate anyway, and made to pay a penalty besides. It is possible that the law warrants such an interpretation, although it is strange that its meaning should have been just discovered. Our present tariff law is such a tissue of indefensible provisions that an irrational feature more or less does not greatly matter. But this interpretation, if sustained, will make it practically impossible for editions of new English books to be sold to American houses. Such editions, as everyone knows who has any acquaintance with trade conditions, are offered at one-half or less of the retail price in the country of origin. This is the "market value" in such a case, just as the higher price is the market value in the case of the single copy sold to an individual purchaser or the dozen copies taken by a bookseller. We presume from Mr. Brett's figures that the work which is the subject of his complaint was offered him for about forty per cent of the list price in place of the sixty per cent or more which would be asked for small quantities sold to the English trade. This would afford a reasonable profit on the cost of production of the extra edition, because in such a case the first cost, which must determine the selling price in England, need not be taken into the reckoning. It is upon some such terms as these that the publishers of either country have always been accustomed to place in the other special editions of their new publications. If the recent ruling be upheld, this practice must cease because the duties exacted will prove prohibitive.

What the public fails to realize unless its attention is particularly directed to the matter, is the fact that the price of a book in the country of its publication must be enough to cover the cost of the first copy printed as well as the cost of the subsequent copies, and also enough to cover those advertising and other expenses without which the book will seek in vain for purchasers. Now in the case of an American edition of an English book, the task of creating a market falls upon the American publisher, which is a sufficient reason why he should not buy the books (or be taxed upon them) at the price prevailing in the English market. If he is required to do this, he simply cannot publish the book at all. Concerning the share of the publisher in promoting the sale of a book, Mr. Brett very justly says:

> "If one of our very popular authors were asked as to why his book found such a multitude of readers, he would, I fear, in most cases answer that the public appreciated the value of the book, admired its many merits, and demanded it. If a similar question were put to one who knows from experience the publishing and bookselling trades, he would tell you, and rightly, that the publisher was entitled to at least a share of the credit for the large sale which the book attained."

Furthermore, no one who understands the subject will deny the conclusive character of the following statement from the same source: "In importing a new book I am importing something which has not yet a value at all in the ordinary sense of the word, but something to which a value may be given."

It is difficult to discuss a question like this with anything like patience, because the very idea of a duty on books is abhorrent to the cultivated intelligence, and the practice of imposing such a duty in this country is utterly indefensible. It is not pleasant for a patriotic American to feel that in this matter his country

deliberately places itself upon a low plane of civilization, and occupies the position of rejecting enlightenment and placing obstacles in the path of intellectual progress. When the Constitution gave to Congress the power of laying taxes for "the general welfare," its framers would have been much amazed had they been told that this power would in time become so perverted as to include the taxation of knowledge. The argument for revenue is too trivial to be considered seriously, for our total annual importation of books is valued only at about a million and a half of dollars, of which probably one-third is duty free. As for the argument for protection, it is based upon a fallacy so transparent that we do not see how it can impose upon a person of ordinary intelligence. One book does not compete with another in any real sense; the man who wants a particular book will not purchase another book instead because the price is lower. He will either buy the book he wants or go without it, and in either case he will think profane thoughts of a government which subjects him to the petty irritation of such a duty. Of all the many interests so unrighteously sheltered by our tariff laws none is so absolutely unreal as that which, in the name of protection, has thus far been successful in enforcing its demand for a tax upon American education and scholarship. The sheer folly and stupidity of the thing is so obvious that it does not seem possible that such a practice should long outlive the century that gave it birth.

THE RE-COMING OF ANTHONY TROLLOPE.

A group of worshippers who have been faithful in their devotions at an all-but-deserted literary shrine are looking up in pleased surprise to find the neglected altar grown gay with votive lights, and men hastening to perform their genuflections where formerly they passed by unheeding. St. Anthony seems in a fair way to be given his place on the beadroll beside St. William, St. Charles, and St. George. To drop the metaphor,— Anthony Trollope, who but a few years ago was thought of by the general reader, in the words of Professor Trent, merely as "the man who wrote long novels to order in a mechanical fashion," and whom the critics were wont to name only to quote the unfortunate two-hundred-and-fifty-words-per-quarter-of-an-hour statement, is fast coming to his own again. "Once again his name creates a stir of interest," says Mr. Edward Fuller, writing on "Real Forces in Literature" in the February "Atlantic," "and his singularly vivid and vital characters . . . are no longer caviare to all but the chosen few"; so that Barsetshire may soon be almost as familiar to the novel-reading public as the year's successor to Ruritania or Drumtochty.

A curious chapter in the history of Victorian fiction is the neglect which suddenly overwhelmed the most popular English novelist of the period immediately succeeding that dominated by the two masters. How large was the number of Anthony Trollope's readers the statistics in his autobiography prove, and those of us whose memory goes back to the old "Franklin Square Library" of the pre-copyright days will recollect. Yet almost immediately after his death, in 1881, he was forgotten so completely that hardly one in a hundred of the most inveterate novel-readers of the present generation but would be puzzled by a reference to Mrs. Proudie or the Duke of Omnium. Popularity, it is true, is an inadequate test of an author's claim to permanency. There are a few books that are selling their hundreds of thousands to-day, which yet — to put it mildly — are not likely to find a place on the shelves with the classics; but Trollope lived before the art of book advertising had reached its present pitch of perfection, and his popularity was one legitimately earned among discriminating readers. His sudden decline from favor may be partially accounted for by the fact that, as it were, he outlived himself. Achieving success with "The Warden" in 1855, he published novels at an amazingly rapid rate for almost thirty years. At the last, he fell into the error against which he warned other novelists, and wrote, as he has put it, not because he had a story to tell, but because he had to tell a story. But since "Anne of Geierstein" and "Count Robert of Paris" have not caused us to forget "Ivanhoe" and "Waverley," and since "Lovel the Widower" has not dimmed the glory of "Vanity Fair," the writer who gave us "The Small House at Allington," "Barchester Towers," and "Phineas Finn" may well be forgiven "The Duke's Children," "Mr. Scarborough's Family," and other late productions of a pen which did not cease from activity when the brain of its wielder had lost its freshness. For even when the dozen or more novels that most readers who were not Trollope devotees would characterize as "respectably dull" are omitted from the list, there remain among Trollope's works not far from a score of novels, outclassed, it is true, by the masterpieces of the giants who were his contemporaries, but by them alone. We have from him nothing in which we feel the force of inspiration,— indeed, how often do we feel that in fiction, except when the Bernstein speaks to Harry Warrington, beneath the Kneller portrait of Beatrix, or when the little governess avows her passion to her master and lover? But even though we admit that Trollope never reached the heights found by two or three other English novelists, the writer who described the death of Mr. Harding and gave us the scene in the episcopal palace between the curate and the diocesan tyrant

in petticoats, deserved a better fate than the oblivion from which he is only now being rescued.

The quality which has invariably been recognized, by even the least favorable of his critics, and which makes him quite unapproachable on his own ground, is his absolute naturalness. In all his books there is no single touch of exaggeration. Not one of his characters talks in a fashion too fine or too melodramatic for real life; not the divine Jane herself was freer from any taint of the "big bow-wow style." To quote Hawthorne's formerly familiar praise, his books are "as real as if some giant had hewn a great lump out of the earth and put it under a glass case, with all its inhabitants going about their business, and not suspecting that they were being watched." The complications which form the plots are precisely such as occur to us daily, — or rather, such as might have occurred to us if we had happened to be members of the upper midde-class in the England of the sixties. The efforts of a clergyman to secure promotion; the intrigues of the mother of a slender-pursed young man to gain her son a wealthy bride, or to prevent him from losing his heart to a dowerless maiden; the troubles of a vicar who has imprudently got into debt, — these are the every-day matters which Trollope treats of, so that we feel, more than with any other author, that the distance between that world which lies between the covers of a book and the one which lies outside of them is very slight. And yet it is an injustice to recognize in him, as many have done, merely the merit of accurate portraiture. There is a delicacy in some of his best work which proves him an artist, not a photographer. In "The Warden," the character of Mr. Harding, the gentle and lovable old clergyman whose sense of honor will not permit him to retain his living after the suggestion has been made that the stipend attached to it is unjustly large, is drawn with a marvellously fine touch. Mr. Harding has been compared to Colonel Newcome; it is high praise, but the two are kin. In the other volumes of the Barsetshire series, in which the story of Mr. Harding and his clerical neighbors is continued, we have the terrible and wonderful Mrs. Proudie. In his life of Thackeray, Trollope says that Sir Pitt Crawley has always been to him a stretch of audacity which he was unable to understand. The picture of the henpecked bishop and his vulgarly formidable helpmeet comes near to equalling Thackeray's daring sketch of his old reprobate of a baronet. There are not many better scenes anywhere in fiction than the glorious one in which the hitherto unconquered Mrs. Proudie meets defeat at the hands of the poverty-stricken curate, Crawley. Trollope noted Thackeray's evident enjoyment in writing "Barry Lyndon"; the discomfiture of Mrs. Proudie must have been as enjoyable in the writing as in the reading.

One of Trollope's strongest claims to be ranked among the great novelists of his day has perhaps never been sufficiently considered. It is not the least of his merits that his women are as true to life as are his men. Most of us will be ready to agree with Sir Leslie Stephen when he admits that the male novelist is apt to find himself upon uncertain ground when dealing with his heroines. Is it the unpardonable sin to say that the pencil of even the greatest master of Victorian fiction lacked sureness of touch in drawing women? Putting Becky apart as *hors concours*, what have we in Amelia, Helen, Theo. Lambert, Charlotte, perhaps even Laura toward the last, but the descendants of that other Amelia, Fielding's Mrs. Booth, who was the admiration of the later novelist, and whose portrait shows appreciation of one most admirable trait of femininity, but no very wide or deep knowledge of the sex? A conviction of their capacity for immeasurable devotion, and of their utter unreasonableness and inconsistency, would perhaps sum up Thackeray's articles of faith regarding women. Nor was Thackeray himself by any means sure that his portraits were faithful; for the frequent allusions to feminine hypocrisy and powers of dissimulation indicate an uneasy consciousness that he was on *terra incognita* when his heroines were in question. With Trollope there is nothing of the kind. He was at no time impressed with the need of taking his women with painful seriousness, and we have no laborious studies of the subtle in femininity such as later writers have given us. His heroines are without exception concerned with the simple everyday theme of "she would and she would not" and its variations, merging at times into the equally simple but less agreeable "she would but he would not." And in dealing with these affairs of the heart, "the apostle of the commonplace," as some contemptuous critic once dubbed Trollope, was preëminently successful. He has given us more and better pictures of the English girl in love than all his fellows together. What differentiates his galaxy of heroines from the amiable inanities plentiful enough in the pages of his contemporaries is the fact that they have brains as well as heart. Although Trollope wrote in the days when Girton and Newnham were not, Lily Dale, Lucy Robarts, Mary Thorne, and all the rest of the numerous group, are perfectly sensible as well as lovable. "*On pouvait les marier toutes*," as Sardou said of his *ingénues*, for a different reason. Lily Dale deserves to rank as the chief of his girl heroines, and in the telling of her love-story Trollope did some of his best work. She appears in two books; the second, "The Last Chronicles of Barset," being perhaps Trollope's masterpiece. She was a favorite with his readers, though not with him. He tells us that he considered her somewhat of a prig; but then we know that Thackeray entertained a similar opinion concerning Colonel Esmond. Her story is simple enough. Her lover jilts her that he may make a more advantageous marriage. The deserted maiden is usually an excuse for the sentimental in literature; but Trollope steers clear of everything of the sort, and there is not much in realistic fiction which shows so strong

and yet so delicate a touch as his treatment of the girl's suffering under the shame of the blow. Dorothy Stanbury in "He Knew He was Right" is a slighter, and an intentionally colorless sketch, but stands out as worthy our remembrance through her fine speech to the man whom she does not dare to hope may be her lover,— a speech which condenses into a single phrase a good deal of knowledge of affairs feminine. The delightful Madeline Stanhope — Madame Vesey-Neroni — in "Barchester Towers" is a sketch of another order, by no means lacking in color; and Amelia Roper, in "The Small House at Allington," is capital. The under-bred young woman of the London boarding-house, with her designs upon Johnny Eames, is so life-like that in reading of her one cannot but recall Trollope's account of the episode in his own days of early clerkhood, when the elderly woman with the basket on her arm walked into the room at the Post Office and demanded audibly of the recreant she was seeking, "Anthony Trollope, when are you going to marry my daughter?" In the two "Phineas" volumes,— the parliamentary novels which are still our best political stories, even though Trollope overestimated them in ranking them higher than his clerical novels,— we have the most interesting of his women, and the only one whose problem Trollope chose to make somewhat complex. Lady Laura rejects the love offered her, choosing, though not wholly selfishly, wealth and position instead; and makes shipwreck of her life in consequence. The skill with which Trollope has shown the strength of the woman's passion for the man she would fain persuade herself she regards as a friend; her misery at realizing that his facile love has gone from her, and that he is entirely content with the position allotted him; the utter abandonment of her grief when he finally passes out of her life,— the combination of power and delicacy in his management of this theme, usually left to writers distinctly not *virginibus puerisque*, is something unique in the fiction of the period when novelists had not yet shaken off the timidity inherited from an age so awkwardly squeamish as to necessitate Mrs. Browning's being "turned out of the 'Cornhill' for indecency."

The present generation of readers has much to be grateful for in the restoration of Anthony Trollope. Forty novels, none of them poor and many admirable, are a treasure-trove indeed. But the gain is for the coming writers as well. After the various dilutions of Scott and Dumas have quite lived out their hour, the field will again belong to the novel in its less boisterous aspects. Said George Moore, in one of his characteristic criticisms, "Henry James went abroad and read Turgenieff; Mr. Howells staid at home and read Henry James." The practice seems to have been productive of sufficiently good results, and is worth recommending. The novelists of to-morrow have much to gain by reading Anthony Trollope. M. F.

The New Books.

The Iron Chancellor Again.*

That theme of perennial interest, the personality of a great man, furnishes Mr. Sidney Whitman with material for a very attractive book in his "Personal Reminiscences of Prince Bismarck." Although these glimpses of the Iron Chancellor offer little that is new, one gladly welcomes so able a presentation, with amplification and detail, of the old. Mr. Whitman's acquaintance with Bismarck began a short time before the latter's retirement from office, and we are told that he visited the great statesman no fewer than ten times between 1891 and 1898, being in fact the only Englishman now living who enjoyed anything like an intimate acquaintance with him. He seems to have come completely under the spell of Bismarck's magnetic personality, and he writes in terms of enthusiastic admiration of the man, warmly defending him against all assault and disparagement. Again and again his indignation speaks out at the shabby treatment accorded the unifier of Germany by an ungrateful sovereign and that sovereign's retainers. It is this spirit of championship that gives the book a note of fervor and helps to raise it above the grade of hack work to which such *memorabilia* too often belong. Incidentally the writer dwells on the imperfect state of unification which he sees in the still youthful Empire, as contrasted with the more settled order of things in England, France, and the United States. The socialist peril he holds to be especially threatening there, because of this imperfect solidarity and stability.

No one can contemplate Bismarck's closing years without admiring the greatness of soul, the imperturbable calm, with which, on the whole, he accepted his retirement to private life and refused to be embittered by what must have seemed to him ingratitude and malignity. His conversation, as reported to us, is never sour, no offensive personalities are indulged in, no trace of repining or resentment mars the dignity of his utterance. Some excerpts from his friendly chat with Mr. Whitman will best serve to illustrate the character of the book. Speaking of the routine of court life, he related the following:

"It was occasionally one of my functions to present

* Personal Reminiscences of Prince Bismarck. By Sidney Whitman. With portraits. New York: D. Appleton & Co.

all sorts of people to the King, and it now and then happened that my head was so full of more important matters that the very name of the person I was about to present lapsed from my memory. When that was the case I used to put a bold face upon it, and there being no time to inquire after names, I bluntly presented a man I did not know as Count Solms. You see, there are so many Count Solms that the King could not possibly know them all by sight. On the other hand, a man whose name might be Müller or Schulze was not likely to take it very much amiss if he were presented as Count Solms, which, after all, is a good family name. I got out of my difficulty in this manner on more than one occasion, and it never failed."

Of his old friend Motley he always spoke with tenderness. It must be explained, as bearing on what follows, that, by a curious interchange of linguistic courtesies, he talked in English with Mr. Whitman, who replied in German. After some allusion to Motley's singularly ideal and lofty character, Bismarck was asked if Motley was not of rather delicate physique; to which he replied:

"Oh, no, scarcely delicate; but his was a sensitively nervous organization. A few glasses of wine soon made him lively. And then he would lean back in his chair and, with his hands under his coat behind his back, he would recall his favorite song of the student days we spent together at Göttingen.

"'In good old colony times,
When we lived under a king,
Three roguish chaps
Fell into mishaps
Because they could not sing,' etc."

Presently follows another rollicking bit of English verse, which the Countess Rantzau joined her father in repeating with great gusto. The daughter added that her father remembered many more rhymes which he learned from his English and American fellow students at Göttingen.

The author indulges in a page or more of curiously strenuous protest against the charge that his country, England, is lapsing into the cold-water habit, and he complacently closes the argument for the defense by recording that Bismarck smiled approvingly at the patriotic fervor with which he attested his country's bibulous propensities; all of which would do very well for *bierkneipe* oratory, but looks strange in sober print.

An item of some interest concerning the lately deceased Chevalier de Blowitz is worth quoting here.

"I had long harbored an idea that the real hero of the Berlin Congress was neither Prince Bismarck nor Lord Beaconsfield, but the Chevalier de Blowitz. For whereas Bismarck had only played the uninteresting part of an 'honest broker' and Lord Beaconsfield had been obliged to rest satisfied with a compromise with Russia, the gifted correspondent of the Times achieved next to the impossible; he surpassed himself. He beat his own record by sending the Berlin Treaty to the Times before the original draft was even signed. What Prince Bismarck told me at Varzin confirmed me in my surmise as to the prominent part played by this prince of journalists at the Congress."

For this exploit the enterprising journalist received from the Prussian government the second class of the Order of the Crown, an unprecedented distinction.

The recent exchange of Germany's position in Zanzibar for the island of Heligoland met with Bismarck's strong disapproval. He regarded the island as not worth the heavy expense necessary to put it into a defensible condition. Its possession by England had prevented its use as a coaling station by any continental power, which explains why in 1870 the operations of the French navy were so ineffective, the fleet being obliged to return repeatedly to a French port to coal. On the subject of South Africa, when asked whether he had ever said that quarter of the globe might yet be the scene of a life-and-death struggle for the British Empire, Bismarck replied that he did not remember having said so, but he might have thought it. That was nearly twelve years ago. Toward Gladstone he expressed not the slightest personal dislike, but confined himself to the humorous intimation that his English contemporary was wont to quibble with words and had ended by becoming their victim. Mr. Gladstone's feeling for Bismarck is thought to have been less free from acrimony. Bismarck felt great admiration for Carlyle, who reciprocated the sentiment, extolling the German statesman as a "monster of industry." Of Max Müller his great countryman had a poor opinion, holding him to be an overrated man. The learned scholar's dabbling in politics condemned him in the other's eyes.

The account of Bismarck's eightieth-birthday celebration gives a good idea of his popularity. Besides the throngs that paid him homage in person, nearly half a million letters and more than ten thousand telegrams came pouring in upon him. Both the Reichstag, however, and the Berlin Town Council voted not to send him a congratulatory message. Whence they took their note it is not hard to surmise; but Bismarck turned the tables very cleverly by the neat wording of his answer to the Emperor's telegram expressing indignation at the Reichstag's conduct. He assured the Kaiser that the action of his opponents had proved a source of

special gratification to him by calling forth his Majesty's gracious words of sympathy. The academic honors conferred upon the nation's hero on this occasion, as well as before and after, must amuse the non-German reader. He was made first a doctor of philosophy by the University of Halle; then a doctor of laws by Göttingen, and later by Erlangen; next a doctor of political science by Tübingen; Giessen surpassed her academic sisters by conferring on him the doctorate of theology; and finally Jena did herself proud by making him a doctor beyond all possibility of a doubt, — a doctor of medicine.

The reader will close Mr. Whitman's book, after some hours in the company of a truly gentle and refined as well as masterful and courageous nature, much inclined to hold him worthy of all the honors he received. A new emphasis has been placed upon those warmly human qualities for which the Iron Chancellor, despite his nickname, must always be an object of interest and, to many of his countrymen, of affection. The book is unquestionably a valuable addition to the already extensive and still increasing mass of Bismarckiana. A German edition appears simultaneously with the English, and some features of the author's English style would almost suggest that he had written the work originally in German and then given us a translation. However that may be, his early education in Germany will explain the occasional Teutonisms, — as, for instance, "to hold a speech," and "is" for "has been" to denote a past state continued into the present. It would be too harsh to call the writer a linguistic orphan, without a mother tongue, because he has grown up speaking several languages; but all who are thus reared tend to use language as an implement rather than as an organ. A little less rhetorical confectionery here and there in the volume, and the omission of the solemn Amen at its close, would have done the book no harm in the eyes of plain people like the present reviewer.

PERCY F. BICKNELL.

A VOLUME on "Horace Walpole and the Strawberry Hill Press," by Mr. Munson Aldrich Havens, is the first in a series of monographs on "Famous Presses," projected by Mr. Lewis Buddy of the Kirgate Press. It is an interesting essay, of a purely descriptive sort, illustrated with reproductions of Strawberry Hill title-pages and excellent portraits of Walpole and his printer, Thomas Kirgate. The volume is printed on hand-made paper, in an edition limited to three hundred copies.

MORE MEN OF LETTERS.*

Since the "English Men of Letters" series took a new lease of life last summer, the volumes have followed one another in rapid succession. In addition to the three that we reviewed some time ago, no less than four others now call for attention. We will begin with a few words about the "Tennyson" volume, which has been prepared by Sir Alfred Lyall. It was no easy matter to write appropriately of the great Victorian poet. Originality of treatment could hardly be hoped for, considering the amount of critical attention that has been lavished upon Tennyson by other writers, and considering also the fact that several other books of about the same size and scope as the present one are already in existence. But Mr. Morley's series was bound to include a "Tennyson" just as it is bound some time to include the "Shakespeare" thus far omitted, and a reading of Sir Alfred's volume shows that the author has performed his task gracefully and with delicate sympathy. In particular, he gives due attention to Tennyson's philosophy, as well as to the dramatic section of his work, so often imperfectly appreciated, and to the poems of his last years, so often underrated. The author is slightly hypercritical at times, as when he speaks of the verse,

"Universal Ocean softly washing all her warless isles,"

and calls it "logically perplexing" to suggest that "the sea would become calm when the land should be at peace." English poetry would be much the poorer were all its pathetic fallacies ruled out of court. Misquotations also occur, as "Home they brought *their* warrior dead," and "Many a night I saw the Pleiades," in which latter instance the metre is ruined by the extra syllable.

Sir Alfred's difficulty was found in the fact that his work had been done by other writers so many times before; the difficulty of Mr. Frederic Harrison, in preparing the "Ruskin" volume for this series, was found in the fact that he himself had written and published elsewhere the greater part of what such a work as the present must include. We doubt, however,

*ENGLISH MEN OF LETTERS. Edited by John Morley. Alfred Tennyson. By Sir Alfred Lyall, K.C.B.—John Ruskin. By Frederic Harrison.—Samuel Richardson. By Austin Dobson.—John Greenleaf Whittier. By Thomas Wentworth Higginson. New York: The Macmillan Co.

AMERICAN MEN OF LETTERS. Henry Wadsworth Longfellow. By Thomas Wentworth Higginson.—Nathaniel Hawthorne. By George E. Woodberry. Boston: Houghton, Mifflin & Co.

if a better man could have been discovered for the task, and are quite willing to overlook Mr. Harrison's inevitable repetitions of himself. He is peculiarly fitted to write about Ruskin because, on the one hand, his sympathy is unfailing, and, on the other, he can bring to the many subjects which Ruskin discussed a degree of sound knowledge which enables him to state clearly the many logical defects of the series of books that extends from "Modern Painters" to "Præterita." The following sentence is typical of Mr. Harrison's treatment: "Original and heterodox as his science was, we come from time to time on intuitions of scientific truth, which strike us like those we meet in the poetry of Shakespeare or of Goethe." What is said from the standpoint of personal acquaintance with Ruskin is singularly charming and felicitous. We quote two passages.

"I have talked with Carlyle and Tennyson, with Victor Hugo and Mazzini, with Garibaldi and with Gambetta, with John Bright and with Robert Browning, but no one of these ever impressed me more vividly with a sense of intense personality, with the inexplicable light of genius which seemed to well up spontaneously from heart and brain. It remains a psychological puzzle how one who could write with passion and scorn such as Carlyle and Byron never reached, who in print was so often *Athanasius contra mundum*, who opened every written assertion with 'I know,' was in private life one of the gentlest, gayest, humblest of men."

Our second quotation is this beautiful account of the evening of Ruskin's life:

"So, eleven years later, but a year or so before his death, I found him in his quiet Brantwood home, — to look at just like Lear in the last scene, but perfectly reposeful gentle, and happy, taking the air of the fells with delight, joining in games or reading with the family at intervals, but for the most part sitting in his library and softly turning over the pages of a poem, a tale of Walter Scott or Dickens, or some illustrated volume of views, himself in a bower of roses and gay flowers; silently and for long intervals together gazing with a far-off look of yearning, but no longer of eagerness, at the blue hills of the Coniston Old Man, across the rippling lake, as if — half child again, half wayworn pilgrim — he saw there the Delectable Mountains where the wicked cease from troubling and the weary are at rest."

Mr. Harrison, as we all know, has the amiable weakness of preaching Comtism and the religion of humanity both in and out of season, and the reader of this volume must be prepared to learn that Ruskin was an unconscious Comtist all the while; on the whole, we are rather inclined to thank the author for not having labored this point as much as was to be expected.

The choice of Mr. Austin Dobson for the volume devoted to Samuel Richardson is quite unexceptionable. No one knows the literature and the life of the eighteenth century better than he, no one is more scrupulously accurate in statement, more skilful in the marshalling of facts, or more pleasing as a writer of biography mingled with criticism. In the present case, he has made a dull subject fairly interesting, for the life of Richardson is certainly material of a rather unpromising sort. The critical study of his writings is another matter, and the study of their place in the historical development of the modern novel; but the limits of the series do not allow much philosophizing, and the author has had to keep himself under close restraint. We quote the brief passage in which he compares the three novels.

"That 'Clarissa' is Richardson's masterpiece, there can be no doubt. For 'Pamela' is but an incondite production, which really ends in the second of its four volumes, while in 'Grandison,' though the manner is perfected, and the method matured, the movement of the story for the most part advances no more than a rocking-horse. But in 'Clarissa' the simplicity of the central idea, the unhasting yet unresting evolution of the tragedy, and, above all, the extraordinary ability exhibited in the portraiture of the two leading personages, raise it immeasurably above either its forerunner or its successor."

For many years, Hawthorne has remained the only American included in the series of biographies now under consideration. The editor and publishers have now, however, let down the bars, and arranged for the admission of a number of volumes upon American authors, entrusting their preparation to American hands. The first of these new American volumes is devoted to Whittier, and is written by Colonel Thomas Wentworth Higginson. The author has the advantage of having known Whittier well for many years, of having himself lived in the locality with which the poet is chiefly identified, and of having been a fellow-worker with him in the abolitionist movement and in other philanthropic causes. He makes extensive use of Mr. Pickard's biography, and supplements the facts thus credited by means of lengthy extracts from "Snowbound" and other poems of a distinctly autobiographical character. Extracts from Whittier's writings in prose and verse make up a large part of the volume. Our chief criticism of the work must be that the poet is rather obscured by the reformer; we do not get from it anything like an adequate discussion of Whittier's poetry.

To a certain extent this criticism also holds of the account of Longfellow which Colonel Higginson has just published in the series of

"American Men of Letters," and illustrates the disadvantage of knowing one's subject too well. In both cases, personal matters seem to have so crowded upon the author's interest as to restrict the space that might fairly have been claimed for the consideration of literary achievement. But the books of the American are larger than those of the English series, so that there is less cause for complaint on the score of inadequacy. Here, as in the previous instance, the author has relied largely upon the standard biography of the poet, but he has also had other sources of information, hitherto not much exploited. These are specified as the correspondence of the first Mrs. Longfellow, certain manuscript volumes known as the "Harvard College Papers," and a collection of the poet's own early writings not included in the standard editions. There is also, as a matter of course, the contribution of personal acquaintance, although the author's association with Longfellow was less intimate than with Whittier. A few sentences from the concluding paragraph of this book are worth quoting.

"It will perhaps be found, as time goes on, that the greatest service rendered by Longfellow — beyond all personal awakening or stimulus exerted on his readers — was that of being the first conspicuous representative, in an eminently practical and hard-working community, of the literary life. One of a circle of superior men, he was the only one who stood for that life purely and supremely, and thus indicated its national importance. . . . Considered merely as an antidote to materialism, such a life was of incalculable value. Looking at him, the reign of the purely materialistic, however much aided by organizing genius, was plainly self-limited; the modest career of Longfellow outshone it in the world's arena. Should that reign henceforth grow never so potent, the best offset to its most arrogant claims will be found, for years to come, in the memory of his name."

Professor Woodberry's life of Poe, contributed many years ago to the series of "American Men of Letters," bears the distinction of being the best of the dozen or more volumes published before the present resuscitation of the enterprise. Its only fault was a slight defect of sympathy, and this was more than counterbalanced by its painstaking thoroughness and its admirable critical insight. Against Professor Woodberry's "Hawthorne," now published, no charge of defective sympathy is fairly to be laid, while the positive excellences are as conspicuous as in the earlier work. There is possibly a little too much of strictly bibliographical detail, such as the tracing of the many short stories through their successive forms of publication, but this is not a serious matter. The author's style is always grave, well-poised, and pregnant with thought. We must quote a part of what he says about Hawthorne's two books of Greek legend.

"A multitude of children have loved these books, for whom their very names are a part of the golden haze of memory; and, in view of the association of Hawthorne's genius and temperament with quite other themes and the darker element in grown lives, this band of children makes a kind of halo round his figure. Whether the thing done should have been so done, whether Greek should have been turned into Gothic, is a foolish matter. To please a child is warrant enough for any work; and here romantic fancy plays around the beautiful forms and noble suggestion of old heroic and divine life, and marries them to the hillside and fireside of New England childhood with the naturalness of a fairy enchantment; these tales are truly transplanted into the minds of the little ones with whose youngest tendrils of imagination they are intertwined. . . . If to wake and feed the imagination and charm it, and fill the budding mind with the true springtime of the soul's life in beautiful images, noble thoughts, and brooding moods that have in them the infinite suggestion, be success for a writer who would minister to the childish heart, few books can be thought to equal these; and the secret of it lies in the wandering sense which Hawthorne had of the mystical in childhood, of that element of purity in being which is felt also in his reverence for womanhood, and which whether in child or woman, was typical of the purity of the soul itself — in a word, the spiritual sense of life."

Such a passage as this illustrates, better than any descriptive comment, the gifts of sympathy and of literary art that the author has brought to this study of the greatest of American writers of imaginative prose.

WILLIAM MORTON PAYNE.

ENGLISH AND TUSCAN GARDENS.*

Those garden-lovers who lived happy days in the pages of Miss Jekyll's "Wood and Garden" and "Home and Garden," and who found her "Lilies for English Gardens" so satisfying in its kind, will turn eagerly to her book on "Roses for English Gardens" with equal anticipation of pleasure and profit. But the book is disappointing; a rose-lover says that all books on roses are disappointing, for they cannot approach the charm of the rose itself. The illustrations of this book are two hundred in number, and form a fine study of photography as well as of roses. The single large blooms of roses of whatever color are wonderfully good; but when the entire rose-bush is given, be it in form a standard, a

*ROSES FOR ENGLISH GARDENS. By Gertrude Jekyll and Edward Mawley. Illustrated. New York: Imported by Charles Scribner's Sons.

IN A TUSCAN GARDEN. Illustrated. New York: John Lane.

natural bush, or a climber, there is much monotony of effect. The old garden roses, such as the Scotch roses, brier roses, the Madame Plantier, an old favorite, the damask rose, the Ayrshire roses, with the oldest rose of all, Rosa Alba, form beautiful pictures. But when another flower is added, as in the lovely picture of White Lilies and Damask Roses, or of Roses and Larkspur, the artistic effect is wonderfully increased. The most interesting plates are those showing the roses trained upon old barns, tree stumps, and waste and barren spots, turning them into things of beauty. Miss Jekyll has a genius for that sort of thing, and her chapter upon "Roses for Converting Ugliness into Beauty" is an agreeable and valuable one. Mr. Mawley's share of the book can well be conveyed by giving his chapter headings: "Planting Roses," "Pruning Roses," "Propagating Roses," "Enemies of the Rose," "Exhibiting Roses," "Roses under Glass," "Some Lists of the Best Roses for Various Uses." Prosaic titles these are, and of necessity treated with simplicity and plainness of speech, but treated with dignity, and, to the rose-grower, with interest. The list of Garden Roses for various places and times is, of course, of little value to the American rose-grower. The dates are absolutely useless, and in many cases the roses named will not live at all in our Northern States. Of course this also holds true of Miss Jekyll's lists; and for the American rose-grower her book is no way as useful as Mr. Ellwanger's standard work on "The Rose."

Miss Jekyll's pleasant and profitable advice as to rose pergolas, rose arches, rose pillars, rose screens, etc., is of course most grateful to read and useful to heed. So also is her chapter on Rose-Gardens — vexed question! She is impatient, as are many, of the usual rose-garden, — a sort of target of concentric rings or other regular form, set upon turf, with little connected design with the remainder of the garden; yet she gives little definite instruction, save to have ever a background of evergreen trees of some kind for the roses to run upon, as cypress, yew, and holly. As neither of these three thrives with us, or indeed will hardly grow at all in many localities, this chapter also is of little value to Americans. Many of the roses of these English gardens will not grow here; but we in turn have roses which are not even named in this book,— among them all the hearty sturdy roses of the Michigan sisterhood, the Baltimore Belle, Queen of the Prairie, Gem of the Prairie, and the single pink Michigan itself, roses that have all the vigor, stanchness, and freshness of the new world, of the prairie.

While the platitudes of gardening have filled many of our recent garden-books and received ill-merited praise, it is regrettable that so deserving a work as "In a Tuscan Garden" should have received so little attention. The book is a charming one, — well written, one of the best of the year upon whatever subject; full of interest, and of information on many topics besides gardening and flowers. It gives absolutely the best and most practical advice I have ever seen printed with regard to the relations between Italian landlords and their tenants, especially English tenants; and this from an experience of twenty years. The book would hence be invaluable to anyone intending an Italian residence in a rented villa. The snags and snares of domestic service, of housekeeping, of household arrangements, are set forth in so concise and direct a fashion, with such good advice added, that we are well equipped for action, and are instructed while we are amused. One chapter, on "Tuscan Courts of Justice," is so informed with experience, so founded upon accuracy, so tempered with good sense, as to be of value far beyond the words of any ordinary legal adviser. But the book is not all useful information. In the chapter upon the treatment of animals in Italy, and the view taken of it by the Church, we welcome as friends the author's own pets, Jack the Persian cat, Rosina the parrot, and the glorious macaws, Madame Blue and her husband Alfredo, who, after ten years of affectionate ornithological matrimony of which he was the masculine part, actually laid an egg. This chapter is of the highest grade of humor, and of sincere pathos, too. As the print is very close and page margins narrow, the 415 pages of the book afford us many words upon an infinite variety of subjects. The finding, planting, and development of the garden is as satisfying from the point of sentiment as is the practical detailed advice upon gardens, upon the Mezzaria system of employment, the regard and study of climate, etc.; but the garden-part does not predominate, and it seems to be rather the book of a flower-lover, an out-of-door decorator and colorist, rather than of a practical gardener. The book has eight illustrations, of which three are of the garden, and are frankly commonplace; one is amusingly ugly. I believe the photo-

graphs of all small Italian gardens are ugly, and even those glorious gardens of the great villas and palaces, so noble, so fascinating in reality, seldom show their best, or even at all well, in photographs. The camera loses their sentiment, their magic and mystery; they look dingy, flowerless, and sodden.

ALICE MORSE EARLE.

DISCUSSIONS OF THE TRUST.*

At the present writing, there is a lull in the agitation of the Trust problem, although it still continues to occupy an important place in the public mind, and probably will continue to do so until remedial legislation takes place, or it is demonstrated that such legislation is unwise or impossible. While nothing new has been recently added in the way of legislative control, much gain has been made in public sentiment through the realization that former legislation which sought in effect the destruction of the Trust and the prevention of combination was not only inadequate but futile and ill-advised. There is a better understanding of the Trust by legislators and by the public, which brings a sober second-thought that there are benefits in combination which may be turned to public service by proper legislative control. Moreover, the economic principles involved in the question are coming to the front, and it is becoming clearly understood that it is not merely the arbitrary ruling of a few men that must be considered, but the vital existence of the present economic system. While the question is better understood, the difficulties of the problem have increased and have changed agitation into thoughtfulness and radicals to conservatives.

The voluminous writings on this subject that have appeared in the form of books, magazine articles, and newspaper comment, have been a source of publicity and enlightenment. While it is nearly all recent, this literature is already mostly obsolete, because much of it was written without a full diagnosis of the case, and because of the constant shifting of the question as it has developed. The bibliography sent out last year by the Library of Congress (edited by Mr. A. P. C. Griffin) contained something over 450 titles, nearly all of works that appeared within the last fifteen years. Much of this matter is superficial or fragmentary, but as a whole it fairly represents the subject. Since this bibliography was published, the contributions to the discussion have continued to increase. There is to be noted a decided improvement in their tone and quality, which is a hopeful sign that we shall some day know more definitely what may be and what may not be done, and arrive at a proper solution of the problem. Pending legislation is suggestive of a marked advance in rational thought on the subject, brought about in part by the report of the Industrial Commission and the investigation now being conducted by the commission on the Anthracite Coal-strike.

It seems to be generally conceded that combination cannot be prevented; that the Trust appears most frequently in the form of a great corporation; that it has its advantages as well as its evils, and that legislation should seek to suppress its evils and enlarge and distribute its benefits. In order to do this, legislation should prevent the secret rebate on railroads, modify the tariff wherein it favors Trusts (wherever this can be done without crushing the independent producer), remove the "clubs" with which the combine seeks to destroy the independent operator, remodel the corporation laws which were made for pygmies and not for giants, and insist on publicity of all corporations for the protection of investors, producers, and operators.

The two volumes referred to in this review are both valuable contributions to the literature of the Trust, but of widely different nature. So far as publicity and enlightenment go, they add much to the fund of information, although the opinions expressed by the authors are not always conclusive. The book of Mr. Bolen, "Plain Facts as to Trusts and the Tariff," is valuable as presenting in small compass all of the salient points relating to the Trust, and to the Tariff also so far as this relates to the former. As its title suggests, the work abounds in facts rather than in philosophy, although the author does not hesitate to express his opinion dogmatically and with force when occasion presents. After a rather brief review of the "Origin and Purpose" of the Trust, the author gives a fair presentation of its "Possibility for Good and Evil." Subsequently he discusses Monopoly in several chapters of different titles,

* PLAIN FACTS AS TO TRUSTS AND THE TARIFF. With Chapters on the Railroad Problem and Municipal Monopolies. By George L. Bolen. New York: The Macmillan Co.

THE TRUST: Its Book. Being a Presentation of the Several Aspects of the Latest Form of Industrial Evolution. By Charles R. Flint, James J. Hill, James H. Bridge, S. C. T. Dodd, and Francis R. Thurber; edited by James H. Bridge. New York: Doubleday, Page & Co.

the most important being the one on "Remedies for the Evils of Trust Monopolies." "The Railroad Problem" receives a fair share of attention. The second part of the book is devoted to the Tariff. After presenting the usual arguments for and against it, the author points out conclusively the need of its reform. Copious notes are used throughout the work, which are chiefly filled with statistics. It is a thoroughly useful and interesting book, largely because it places fact above philosophy, and offers no panacea for ills inherent in the system.

Entirely different in style and purpose is "The Trust: Its Book," written — appropriately — by a "syndicate" for the purpose of showing the necessity and advantage of the Trust. Usually such books are not as satisfactory as those written by a single author, although in this instance each writer understands his subject well and presents it energetically from his own standpoint. The book emphasizes the importance of the Trust as an essential part of our industrial system, and shows its advantage as a productive agent. It shows, too, how the Trust reaches its roots deep down into our economic life. The chapters by Mr. Charles Flint, on "Combinations and Critics," "The Gospel of Industrial Steadiness," "The Trust, an Alliance of Work, Brains, and Money," and "What Combination has done for Labor and Capital," are remarkable in defining the nature of the service rendered by the Trust. Other chapters in the book support this central idea, and picture the Trust as an essential product of our individualistic system of politics and economics.

After reading both these books, one cannot fail to believe that it is not capital that people fear, for that is essential; not centralization, for that is inevitable; not monopoly, for that may be turned to serve the public; but it is the evils of the Trust monopoly, the dangers of selfish greed, the exploitation of humanity for gain, political corruption through corporate cupidity, and the suppression of independent endeavor, that represent the real evils of the Trust as they exist to-day.

FRANK W. BLACKMAR.

THE one hundredth anniversary of the birth of Ralph Waldo Emerson, which occurs next May, will be signalized by the appearance of the initial volumes in a complete and definitive "Centenary" edition of his works, from the press of Messrs. Houghton, Mifflin & Co., Emerson's authorized publishers. The most interesting feature of the edition will be the inclusion of one or two volumes of hitherto unpublished material.

RECENT BOOKS ON MUSIC.*

"Grieg is never large or heroic; he never wears the buskin. He has neither the depth of passion nor the intellectual grasp needed to make music in the grand style. Probably of all his peculiarities the most significant is the shortness of his phrases and his manner of repeating them almost literally, displaced a little in pitch, but not otherwise altered. Almost all his music can be cut up into segments two or four measures long, each segment complete in itself, an entire musical thought."

The foregoing paragraph, relative to the music of Edvard Grieg, gives one a clear idea of the analytical ability shown by Mr. Daniel Gregory Mason in the studious work entitled "From Grieg to Brahms." In a prefatory note, the author seeks to show that all music, no matter what its complexity on the technical side, is in essence an expression of personal feeling; and as the qualities of a man's personality show themselves not only in his works, but in his acts, his words, his face, and his carriage even, it has seemed natural and fruitful, in these studies, to seek acquaintance with the musicians through acquaintance with the men. Therefore his essays on the art and services of Grieg, Dvorak, Saint-Saëns, Franck, Tschaikowsky, and Brahms are a unique study of music through the personalities of the artists treated. "If we would understand the individual composers, we must have a sense of the scheme into which they fall, the great universal evolution of which they are but incidents." Arranging them in the order of their influence on art, which depends upon their power both to assimilate previous resources and to add new ones, he passes "from Grieg to Brahms." To give an idea of the principles worked out in this general plan of analysis, the author sketches in an introductory essay the musical environment, as determined by basic principles and developed in history, in relation to which alone the individual discussed can be understood. When he tells us that Grieg has the quick and ardent temperament of Keats and

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*FROM GRIEG TO BRAHMS. Studies of Some Modern Composers and their Art. By Daniel Gregory Mason. Illustrated. New York: The Outlook Co.

SYMPHONIES AND THEIR MEANING. Second Series. By Philip H. Goepp. Philadelphia: J. B. Lippincott Co.

HOW TO SING. By Lilli Lehmann. Translated from the German by Richard Aldrich. Illustrated. New York: The Macmillan Co.

REMINISCENCES — MUSICAL AND OTHERWISE. By Fanny Reed. Illustrated. Boston: Knight & Millet.

FOR EVERY MUSIC LOVER. By Mrs. Aubertine Woodward Moore ("Auber Forestier.") Illustrated. New York: Dodge Publishing Company.

THE STORY OF ORATORIO. By Annie W. Patterson. Illustrated. New York: Charles Scribner's Sons.

Stevenson; shows us that Saint-Saëns's versatility and energy are the salient traits of his typically Gallic nature; that passing from Saint-Saëns to Cesar Franck is like closing a volume of Taine and taking up Maeterlinck; shows that the nationality of Tschaikowsky's music proves *a priori* that, however tinged it may be with personal melancholy, it is not ultimately pessimistical or destructive in effect — that he was not simply a neurasthenic Jeremiah with a faculty for orchestration; and that Brahms has Homeric simplicity and excels all his contemporaries in soundness and universality, — when Mr. Mason makes these things clear to us, we realize at once that he is master of his subject. A closing essay on the meaning of music seeks to suggest that still larger environment of human feeling and activity on which music, like everything else, depends for its vitality. The illustrations consist of portraits of the composers mentioned.

Mr. Philip H. Goepp's second volume on "Symphonies and their Meaning" completes the whole survey of classic symphonies. The first volume aimed to unravel the mystery of symphonies,—"to see what tonal meaning really *means*, and, quite as clearly, what it does not mean." The present work seeks to test the hidden truths in other classic symphonies that varied in their plan and quality, and finally to survey the entire field of the great tonal works of art.

"There is real truth in the symbolism of the moral strife of individual, of debate and dispute, drawing truth from the dregs, rising to final enlightenment. Every phase of life is here idealized. Again, the symbol has real truth. Beauty, strength, each have their figures. The moral, not the external, life of man finds in music its full play and mirror. The true essence of life is in its emotions, and they play in tones as do fish in the waters. The highest problems are ethical, emotional, of experience; science is but a lesser helpmeet. In music their utterance is so real that they seem to be themselves in the life of the tonal stream. Given the type of pleading, of defiance, of plaint, of prayerful trust, of triumphant joy,— given all these, together with the full play of dispute and strife, and you have all the resources, unconscious and therefore the more genuine and convincing, for the utterance of man's most vital thought. So you have in the Fifth Symphony actually as stirring a refrain of the same high truth as in the book of Job."

These two volumes by Mr. Goepp are to be numbered among the classic works on music. Mozart, Beethoven, Schumann, Mendelssohn, Brahms, and others, are here treated more lengthily than in any previous work. The author has, with good discrimination and evidence of wide experience, chosen from the works of composers characteristic selections illustrative of the explanations given. None of the treatises on this particular branch of musical æsthetics now extant add much to the understanding of the subject, and the reason is that the writers have hitherto begun at the wrong end, whereas the present writer, by a judicious selection of art forms and rare analytical ability, has given us a comprehensive book of special value to all who look upon music as worthy of deep and serious thought. "Every bit of music has a home where it begins and where it ends, every melodic figure has its own nook and niche, and every idea of whatever symbolic guise has its own tonal vine and fig-tree." Whether describing the bounds of tonal art in the "Pastoral" of Beethoven, or that literal story of an artist's woes, Berlioz's "Fantastic Symphony," or Richard Strauss' *Ein Heldenleben*, the author holds his subject well in hand. He has produced a concise yet comprehensive history of a subject deeply interesting to musicians, if not to the general public.

The average young American woman who dreams of cultivating her voice by taking a few lessons a week for a term or two at a music-school might well heed the account given by Bontempi of the training given to pupils at the papal chapel about the middle of the seventeenth century. One hour a day was devoted to the singing of difficult passages, a second to the practice of the thrill, a third to pure intonation,— all in the presence of the teacher, and with the help of a mirror, to avoid grimaces and observe the motion of the tongue and mouth. Besides these, several hours were devoted to the study of expression, several more to practice on the piano, composition, and the theory of music; and frequent opportunity was given to sing in church, while the Monte Mario was visited in order that the pupils might hear the echo of their voices and thereby study their own faults. In a monograph entitled "How to Sing" Madame Lilli Lehmann indicates the difficulties which result from the hurried cultivation of the voice. She points out that in former times eight years were devoted to the study of singing,— at the Prague Conservatory, for instance,— before a pupil became proficient. To-day artists are turned out in "factories," that is, in so-called conservatories, or by teachers who give lessons ten or twelve hours a day. "In two years they receive a certificate of competence, or at least the diploma of the 'factory.' The latter I consider a crime that the state should prohibit." She adds that

not until artists reach the point where they can take council with each other about their mistakes and deficiencies, and discuss the means for overcoming them, will bad singing and inartistic effort be checked and the art of singing come into its "rights" again. The author has been on the stage since her eighteenth year,— that is, for thirty-four years,— appearing as a star in Germany, Austria, Hungary, France, England, and Sweden. For many years she has been devoting herself to the important questions relating to singing; and in the work before us she has given us the result of her researches.

"It has been my endeavor to set down as clearly as possible all that I have learned through zealous, conscientious study by myself and with others, and thereby to offer to my colleagues something that will bring order into the chaos of their methods of singing; something based on science as well as on sensations in singing; something that will bring expressions often misunderstood into clear relation with the exact functions of the vocal organs."

The various chapters in her work are devoted to such subjects as the singer's physiological studies, nasal singing, position of the tongue, the sensation of the resonance of the head cavities, development and equalization, the tremolo, and practical exercises. Numerous plates are interspersed throughout the work, and are so drawn as to be of sufficient aid to vocal aspirants as to make her treatise a suitable text for the use of conservatories and teachers.

"Reminiscences — Musical and Otherwise," by Miss Fanny Reed, is devoted chiefly to recollections of celebrities with whom the author has been intimately acquainted, including Liszt, Paul Deschanel, Madeline Lemaire, Coquelin, Massenet, and Paderewski. As she says, her "stream of chance" seems to have flowed in an unusual course, and, carrying her beyond the prosaic existence of many New England girls, brought her into the delightful *salons* of the Old World, whose presiding spirits are beacon-lights in music, literature, and art. When we consider Miss Reed's ability, we cannot help adding that these sketches are a trifle too laudatory. True, she has sketched her subjects as she has known them; but we miss that intersprinkling of criticism which serves to illuminate any record of events and give it proportion. Is it not frequently the case that in books such as this, when handled by able critics, it is too often laid down as a general principle that the legitimate use of comparisons stops at illustration and characterization? It is as a racy, gossipy book for the general reader that Miss Reed's work will be appreciated. The reproductions of autographed photographs make attractive illustrations.

"The nineteenth century was the period of achievement; there is every reason to believe that the twentieth century will be the period of still nobler achievement. . . . During the era we are entering no unworthy teacher will be permitted to trifle with the unfolding musical instincts of childhood. The study of music will take an honored place in the curriculum of every school, academy, college, and university, as an essential factor in culture."

Such is the prefatory note to a series of practical essays on music, entitled "For Every Music Lover," by Mrs. Aubertine Woodward Moore ("Auber Forestier"). The author is a scholarly pianist, and a practitioner as well as a theorist. She is well known as a pioneer in the field of illustrated talks on music, and these essays, which have not previously appeared in print, are composed, to a large extent, of materials used by the author in her public and private lectures on the history and theory of music. An idea of the scope of her work may be gleaned from the title chapters: "The Origin and Function of Music," "Blunders in Music Study," "The Musical Education that Educates," "How to Interpret Music," "How to Listen to Music," "The Poetry and Leadership of Chopin," "Violins and Violinists — Fact and Fable," "Queens of Song," "The Opera and its Reformers," "Famous Oratorios," and "Symphony and Symphonic Poem." The knowledge of technique and mature judgment displayed in the volume promises to bring to it the success enjoyed by the author's previous work published two years ago, which tended to show how music may gain its rightful place as a beneficent influence in daily life. Needless to say, Mrs. Moore is eminently fitted to treat her subject with authority.

In a prefatory note to "The Story of Oratorio" Miss Annie W. Patterson points out that if the average "musical man" is asked what an oratorio is, he will reply: "Oh, the Messiah is an oratorio. It is a great work, you know — for chorus, band, and big singers — and we hear it at least once a year — generally about Christmas time"; and the definition ends. Of all musical forms, the oratorio has the distinction of being the noblest and most ennobling. Miss Patterson has endeavored to write a connected narrative touching upon all the phases in the history of this particular form of musical art,— from its first dawn in the music of religious devotion to its climax in the masterpieces of Handel and Mendelssohn,— yet free from dry statistics, unnecessary detail, and parenthetical

information. The number of works classed under the heading of oratorio is very misleading — Schumann's profane oratorio, "Paradise and the Peri," is pointed out as an unique example; therefore, only those works the texts of which were drawn from biblical narrative or episode are included in the present treatise. The "Messiah," "Creation," and "Redemption" are not included in the same category as such famous masses as the "Lobgesang" of Mendelssohn and the "Deutsches Requiem" of Brahms. Miss Patterson's style of narration, while not brilliant, is clear and forcible. Her most conspicuous fault is, perhaps, a too favorable estimate of mediocrity. The last two chapters in the book are addressed especially to professional musical students. It is worthy of note that the work contains a complete and accurate appendix and index.

INGRAM A. PYLE.

BRIEFS ON NEW BOOKS.

Standards and methods of civilization.

The junior senator from Massachusetts, Mr. Henry Cabot Lodge, has the faculty of provoking dissent, his views on practically all political topics being held with an uncompromising vigor and consistency. As an open advocate of the once forgotten tenets enunciated by Alexander Hamilton, he is one of the foremost promulgators in the public life of America to-day of doctrines and tendencies holding with the practical politicians of the Old World rather than with the theorists and idealists of the New. He is therefore held to stand with the conservative side of our national life, though his teachings are in most respects radical in the extreme when contrasted with the principles on which our government was founded. But he is always provocative of thought, and in nothing he has written more than in "A Fighting Frigate, and Other Essays and Addresses" (Scribner), containing in a single volume the work already given to the public in the form of magazine articles or public speeches on formal occasions, written or delivered within the last five years. Necessarily the subjects are all congenial ones, and contain a practical exposition of Mr. Lodge's political and ethical philosophy. In the address from which the book borrows its name, given at the celebration of the return of the old "Constitution" to the navy yard at Charlestown in 1897, may be read this characteristic statement, for example:

"The virtues termed 'savage' I take to be the early and primary ones of courage, indifference to danger, and loyalty to the tribes or clans which, in the processes of time, became nations and countries. . . . The gentler virtues, as well as the refinements and graces of civilization, rest upon these simpler qualities; and the highest achievements of the race in the arts of peace have come from the strong, bold nations of the earth. Art, literature, philosophy, invention, in Greece and Rome, in Venice and Holland, all reached their zenith when those countries were at the height of their military and political power, and sank as that power decayed."

Mr. Lodge does not mention the fact, but it would be doubtful whether such "strong, bold nations" as the Tartars and Turks, the Spaniards, or even the earlier Scythians and Gauls, can be set in successful contrast with the ideals of civilization emerging from Palestine and Ceylon when neither of those countries could by any trick of speech be exalted into "strong, bold nations" in Mr. Lodge's sense of the words. Nor does he seem to be in accord with the teachings of evolution in regard to the higher value of intellect and morality as distinguished from his approved "savage virtues"; and he certainly does not make the point that decadence follows upon the attainment of "military and political power" of necessity, while national righteousness has been a conservator of national energy, and has enabled the effort wasted in war to manifest itself in peace. One wonders, also, how he can reconcile the Anglo-Saxon supremacy which he holds in such high estimation with the lower position taken by nations that have turned themselves into armed camps. The rest of the book is given up to extolling the great Federalists of the earlier days of the republic, John Marshall, Oliver Ellsworth, and Daniel Webster; to addresses upon three governors of Massachusetts, Greenhalge, Robinson, and Wolcott; to an inquiry into the treaty-making powers of the Senate; to some rather scratchy impressions of Russia; and to the speech made at the unveiling of the statue of Rochambeau in Washington last May. There is scholarship and vigor in these essays and addresses, but there is little Christianity, so far as ideals are concerned.

Paris as Paradise.

There is but one Paris. It is neither a seaport nor a centre of commerce. Its location has always been far enough inland to allow it to develop its own resources and characteristics unimpeded by the forces that inevitably encroach on the individuality of seaport cities. No one can understand or properly estimate such a unique metropolis who has not lived with it through several seasons. Mr. Henry Haynie's two volumes on "Paris, Past and Present" (Stokes) are the result of long and intimate acquaintance with Paris and the Parisian. Twenty years of sojourning within her fortifications gave him more than he could find in books and libraries. With evident enthusiasm for his task, and a desire to pack as much information as possible between the lids of these volumes, he has gone into the history of the city from the time the Romans encamped on the "Ile de la Cite" down to the present. Naturally, there had to be severe condensation in every part; and this fact makes the reading of those chapters that deal with the city's history very fragmentary and unsatisfactory. But this deficiency

is relieved as soon as the author sets about describing the great institutions of to-day. Each of these is traced in its historical connections, and in its present position in political, religious, or educational Paris. It is apparent from the start that we are to have a roseate picture painted by an adorer of the French capital. While recognizing that there are in it things to be censured, the author's admirable method of sketching and coloring very greatly minimizes that fact. He describes with ample detail, and in plain and lucid language, public buildings, parks, monuments, educational institutions, the government, and even the sewer system. His admiration for the city, and his inability to render a harsh judgment, may be seen in the following statement: "In all things and in everything, Paris is most beautiful, most lovely, most adorable, most intelligent. . . . In all that relates to intellectual, industrial, and social life, the preëminence of Paris is incontestible, and uncontested" (vol. II., p. 236). The author's painstaking description of the most notable institutions of the city is beautifully supplemented by twenty-four photogravures and thirty-two half-tones in the text. One or two good maps would add to the interest and value of the book.

Weighty essays by Dr. Jordan.

"The Blood of the Nation," by President David Starr Jordan, is a small book published by the American Unitarian Association. Small it is, but weighty, for its contents form one of the most impressive sermons ever preached against militarism. Dr. Jordan writes of the wickedness of warfare from the standpoint of the Christian moralist, it is true, but his argument does not waste itself in the usual abstractions, for it is reinforced by the message of science, for which the author is an accredited spokesman. "The blood of a nation determines its history" and "The history of a nation determines its blood." These are the two main propositions of the book, but it is to the second of them, because the less obvious of the two, that attention is chiefly directed. The lesson is drawn from the history of the military peoples in both ancient and modern times that a nation becomes irredeemably weakened that sends forth its best to die on the battlefield. The next generation is made up of the descendants of the weaklings who have not been fit to fight. This is a simple enough lesson, and demonstrably true, but the world stubbornly refuses to recognize it, and most countries continue in their insane exaltation of the military spirit and the tinsel glory that comes from warfare. Dr. Jordan quotes from the poets to excellent effect, although we cannot account for his calling Oscar Wilde's "Ave Imperatrix" "the last flicker of dying genius in his wretched life," or for his saying that "in the late war some poet, addressing the spirit of ancient Greece, appealed to her, — 'of all thy thousands grant us three To make a new Thermopylæ.'" The poet was Byron (who is misquoted), and the "late war" was that of the early nineteenth century. — Another little book by Dr. Jordan, published by Messrs. Elder & Shepard, is called "The Philosophy of Despair." Taking FitzGerald's Omar for his text, the author proceeds to "indicate some part of the answer of Science to the Philosophy of Despair." But he is no optimist of the shallow sort, and does not blink the very real problem, or seek to glaze it over by comforting platitudes. He takes what we believe to be the only possible stand against philosophical pessimism when he deals with it as a matter of temperament rather than of logic, and insists that healthful activity is in itself happiness, and not a process whereby happiness is to be attained in some future time. "Such an expression as 'worth living' has in fact no real meaning. To act and to love are the twin functions of the human body and soul. To live effectively implies the belief that life is worth living, and no one who leads a worthy life has ever for a moment doubted this." This last sentence may possibly make too sweeping a claim, but we have much sympathy for the general tenor of Dr. Jordan's thought, and believe that his little book is of the most helpful kind — especially to young men and women who are passing through the early stages of the inevitable disillusionment that comes somewhere between childhood and maturity.

Japanese curios and cobwebs.

The curious and filmy character of Mr. Lafcadio Hearn's new book called "Kottō" (Macmillan) accords well with its more descriptive sub-title, "Japanese Curios and Cobwebs," and with the appropriate and artistic illustrations by Genjiro Eto. The first nine tales, "only curios," are selections from several old Japanese books, "to illustrate some strange beliefs," the chief of which seems to be transmigration of souls. A very interesting chapter is the one entitled "A Woman's Diary," which might be called the Japanese version of "The Confessions of a Wife." Several of the "Cobwebs" are very dry and dusty; indeed, the book as a whole is hardly up to the author's standard, — or possibly we miss the freshness and novelty of our first impressions of this charming writer. One of the most interesting portions of the book is that devoted to "Fireflies." It is wrought out from a Japanese work by Prof. S. Watase, formerly of the University of Chicago and Wood's Holl, and now of the Imperial University at Tokyo. The Japanese original discusses the subject from a scientific as well as a popular point of view; but Mr. Hearn confines himself to the latter, with numerous illustrations from Japanese folk-lore and poetic literature. In olden days, poverty-stricken students in China and Japan used to be compelled to learn their lessons by the fitful flame of fifty fireflies imprisoned in a small bamboo cage. Even now, "many persons in Japan earn their living during the summer months by catching and selling fireflies; indeed, the extent of this business entitles it to be regarded as a special industry." The most famous place at

present for fireflies is in the neighborhood of Uji, famous also for its tea. Here every summer crowds gather, even special trains bringing thousands of visitors, to see the fireflies; and on the river, at a point several miles from town, may be witnessed a "Firefly Battle," to see which people wait all night in boats.

Our gravest national problem.

The Chief Executive of the nation has declared that the preservation of our forests and the conservation of our water-supplies constitute the most serious internal problems confronting our country. Readers of Professor Fernow's "Economics of Forestry," a recent volume in the "Library of Economics and Politics" (Crowell), will appreciate the seriousness of the problems which is hastening upon us with the destruction of our most valuable forests by the axe and fire, and consequent permanent deforestation of considerable areas. The large consumption, the wasteful methods, and the general lack of effort on the part of the lumbering interests to conserve the supply or to provide for the replacement of the forests, not only threaten us with a wood-famine, but they have already brought to light, even in Wisconsin, the possibilities of a desert arising where in the memory of man the forest once throve. The book is replete with facts that show, on the other hand, the possibilities of scientific treatment of the problem in the conservation and maintenance of existing supplies, the economic utilization of the product, and the reforestation with valuable timber of areas now abandoned to the chances of nature. The book ought to be in the hands of every legislator in the land, and public-spirited men who wish to inform themselves authoritatively on the gravity of the problem and the needs and possibilities of pertinent legislation will find here the trustworthy information needed, as well as inspiration for formulating a public policy. The author styles it a reference-book for students of political economy, and professional and lay students of forestry. It is all this, and more. It is a most cogent argument for an efficient grappling with the situation by scientific methods that shall save for the nation the remnant of its magnificent endowment of forests. The work has been begun; the time is opportune for its advancement by state and national legislation, and by corporate or individual utilization of the facilities now offered by the Bureau of Forestry at Washington for scientific direction in the managment of woodlands.

Life of a noted schoolmaster.

The Rev. W. E. Bowen has partly written and partly compiled a tribute to the memory of his uncle, Edward Bowen, who for forty-two years, as assistant master at Harrow, rendered most valuable service to the cause of secondary education. Without wife or children, he paid to the school a devotion that brooked no rival claims; and the success and honor that came to him in his chosen career were his sufficient reward. The details of his original methods in the classroom, where he is described by one of his pupils as an "enchanter," and the delineation of those characteristics that give him such a hold on boys in their play as well as in their work, furnish most interesting reading. "Boys ought hardly ever to be punished against their will," was his golden rule of discipline; and his practice was to get the offender to name his own punishment. Yet he was a strict and remarkably successful disciplinarian. The old method of language-teaching by grammar he unceremoniously threw out of the window. He was in favor of "cribs," in the interest of more rapid progress and also of honesty and fairness. "Bohn is too much for us," he declared; and yet when he failed to persuade his colleagues to countenance translations, he achieved a wonderful degree of success in banishing and keeping out the intrusive Bohn. To his love of and proficiency in athletics he owed much of his singular influence over boys. He also wrote their school songs for them, in a rollicking vein that is irresistible. Many of these songs, and other poems from his pen, as well as some of his educational essays, are given in an appendix. (Longmans.)

South Carolina in the Revolution.

With the fourth volume of his History of South Carolina, the President of the Historical Society of that State has concluded a noble work (McCrady's "South Carolina in the Revolution," Macmillan). This fourth volume covers the period 1780–1783. The same painstaking research that has produced the former volumes is evident here also. It is a very exact presentation of the military history of the period. When this has been said, the limitations of the work are indicated. The civil history of the State is almost ignored. The movement of public opinion as to the merits of the Revolutionary War, either in the State at large or as indicated in governing circles, is left to one side, — and this in a State where the conflict of opinion was of critical importance. The persistent attempt throughout the volume to disparage General Greene, both as a soldier and as a man, is also a blemish on its pages. There is no doubt that General Sumter and other State leaders have not hitherto been given due credit; but it is not necessary to accumulate obloquy upon General Greene's head to accomplish that end. Outside of these features, the work is critical and inclusive, and may stand as a masterpiece of research for other State historians.

A field with the camera.

The number of sportsmen who seek trophies in the fields and woods with the camera is rapidly increasing. One of the most successful of them has given to the public a full account of his methods, and evidences of his good luck — or, rather, his skill; for with the camera, even more than with the gun, patience, coolness, good judgment, and above all persistency, are necessary in every successful stalk. Mr. A. Radclyffe Dugmore, in his "Nature and the

Camera" (Doubleday), has confided to his readers the details of his procedure in photographing live birds and their nests; animals, wild and tame; reptiles, insects, fish and other aquatic forms; and flowers, trees, and fungi. The suggestions as to the outfit necessary for each subject are explicit, and the methods of overcoming difficulties which one meets in the field, in approaching the wary wild folk with the camera, are illustrated from the author's experience. The book is richly illustrated with very artistic and instructive pictures selected from the author's collection of over three thousand negatives. How much better this sounds than three thousand bird-skins! The book is eminently practical, and the hints and helps for the amateur, with which it abounds, together with the inspiration which the results presented by the author afford, should do much to advance this fascinating sport among nature-lovers. The work cannot fail to promote interest in the wild life of our fields and forests, and in time, let us hope, may lead to some cessation of the senseless and wanton killing of our native birds and beasts. There is in it also much promise for the development and enrichment of our decorative arts, as not a few of Mr. Dugmore's pictures bear witness.

A guide to the study of our common trees.

Miss Julia Ellen Rogers, author of "Among Green Trees" (Chicago: A. W. Mumford), does not think that a popular book about trees should describe all those that grow, say in North-Eastern America, and then expect the bewildered beginner to be able to tell them apart; and because she knows of no "all-around tree-book" she has written the present one. It is in four parts, only one of which, called "Outdoor Studies with Trees," bears directly upon the matter of identification. This deals with such facts as one may learn, if he is interested and observant, from the trees themselves, without any reference to books. Part II. discusses "The Life of Trees," that is, the physiological side of the study; Part III., the practical matter of tree culture; and finally Part IV. describes "The Kinds of Trees," limited to the common species that grow in the United States, north of Virginia and east of the Rockies. There are about twenty-five full-page illustrations, picturing complete and beautiful specimens of our native trees. Countless detailed drawings and photographs supplementary to these very beautiful larger ones, furnish accurate data about bark, buds, leaves, flowers, fruit, seeds, etc. Amateurs interested in forestry will find Miss Rogers's book an excellent guide.

A calendar of crime.

Mr. Charles Gordon's elaborately illustrated work on "The Old Bailey and Newgate" (Pott) furnishes rather grim and ghastly entertainment. Stow, Fox, Holinshed, Howell, the letter-books of the Corporation of the City of London, and many obscurer sources of information, have been ransacked with fruitful results, while old prints have been generously drawn upon to contribute whatever elements of a blood-curdling, hair-raising nature may be lacking in the text. But we must not convey a false impression. The book, though devoted largely to the careers of noted criminals and the penal horrors visited upon them, contains much curious information of a less forbidding nature; and many of the illustrations are of historical interest and wholly free from repulsive features. Appropriate mention, too, is made of the labors of John Howard, Elizabeth Frye, and other prison-reformers. It would have been well if the author had made clear at the outset what is meant by "the Old Bailey." After stating that it takes its name from the *ballium*, or old wall running between Ludgate and Newgate, he passes on to the history of Newgate prison. Old Bailey is the name given both to the street occupying the site of the ancient wall, and also to the criminal court fronting on that street and adjoining the prison. But the old prison is now no more, its demolition having begun on the 15th of last August.

John Brown of Harper's Ferry.

It would be an interesting thing to know — if one could know — what place John Brown will have in American history a hundred years from now. Perhaps an equally curious thing to know would be John Brown's place now, had not certain forces North and South conspired to make a martyr of him in 1859. Opinions will doubtless continue for some time to differ as to Brown's merits and his place in history. The savage attack made upon him by Professor Burgess in his recently published book on "The Civil War and the Constitution" will justify those who think very differently in writing sympathetic accounts of his life. Such a work is Mr. John Newton's "Captain John Brown of Harper's Ferry" (Wessels), a book of three hundred pages, which gives the impressions of an ardent admirer, but does not furnish any new material. It simply tells again of the conditions which made John Brown possible, of the ideas which dominated him, and of the attempts he made to translate these ideas into accomplished facts.

BRIEFER MENTION.

"Matthew Arnold's Notebooks" (Macmillan), edited by his daughter the Hon. Mrs. Wodehouse, offer us an interesting and intimate revelation of Arnold's intellectual habits. For nearly forty years, he kept diaries for his official engagements, and in these diaries he entered, from day to day, passages in his reading that particularly impressed him. The passages are brief, and include texts in Greek, Latin, French, German, Italian, and English. Many of them are of a religious character, and nearly all bear in some way on the conduct of life. Mrs. Wodehouse has reprinted this matter verbatim for every fifth year of the note books. The result is so interesting that we could wish they had been reprinted entire. The sources are sometimes indicated, but in a majority of the cases we are left in the dark concerning the origin of the quoted passage.

Notes.

"Studies in Zoölogy," by Mr. James A. Merrill, is "an introduction to the study of animals for secondary schools and academies" just published by the American Book Co.

A collection of "posy-ring" mottoes, those charming bits of doggerel which exercised the wits of old-time lovers, has been made by Mr. Arthur L. Humphreys and issued in an exquisite little volume imported by the Messrs. Scribner.

"San Francisco and Thereabout," by Mr. Charles Keeler, is a handsomely printed and illustrated guide-book published by the California Promotion Committee of San Francisco. It is "simple and direct, giving a brief history of the city's romantic past and a just description of its present life, with the picturesque setting of bay and hills."

"A Selection from Mrs. Browning's Poems," edited by Miss Heloise E. Hersey, and "John Woolman's Journal" are two recent additions to the "Pocket Classics" of the Macmillan Co. For the latter of the two we are particularly grateful, because it makes accessible an early American classic that deserves to be widely known.

"Essentials in Ancient History," by Mr. Arthur Mayer Wolfson, is the first of a series of four volumes intended to cover the course recommended by the Committee of Seven for secondary schools. Professor Albert B. Hart is the general editor of the series, and will himself write the volume on American history. These books are published by the American Book Co.

Volume II. of "The Athenian Drama," published by Messrs. Longmans, Green, & Co., is devoted to Sophocles, the editor and translator being Professor John Swinnerton Phillimore. The plays included are the two Œdipus tragedies and the "Antigone." The illustrations are carefully chosen from famous vases and works of sculpture, and there is an elaborate introduction.

By the recent amalgamation of the English firms of Thomas Nelson & Sons and E. & J. B. Young & Co. the two largest and oldest Bible publishing concerns doing business in this country and Great Britain have been consolidated. The New York branches of the two firms have been absorbed by an American corporation organized under the state laws of New York, with the corporate title of Thomas Nelson & Sons.

A thin volume on Robert Louis Stevenson, published by Messrs. James Pott & Co., belongs to what are called "The Bookman Biographies." The text is very scanty, but this deficiency is made up by the pictures, of which there are some two score. This is the first volume of the series, and similar volumes on Carlyle, Dickens, and Count Tolstoy are promised for early publication.

Under the title of "The Chiswick Library of Noble Writers," the Scott-Thaw Co., a publishing firm recently organized in New York City, is about to issue a series of finely printed books in folio. The aim of the publishers is to produce a series of volumes which shall present noble books in noble form, avoiding the accusation of archaism on the one hand and eccentricity on the other. The series will be printed at the Chiswick Press on handmade paper specially made by Messrs. Arnold & Foster, and the intention is to make books which shall be read, and not merely treasured as curiosities. The first two volumes will be Landor's "Pericles and Aspasia" and More's "Utopia," and in each case the edition for sale in this country is limited to 200 copies.

Mr. J. N. Larned has written "A Primer of Right and Wrong" (Houghton) for the use of young people in school and at home. His style is simple and he does not preach overmuch, which gives his little book a fair chance of reaching some portion of the audience for which it is intended. Mr. Larned illustrates his own moralizings by an interesting selection of "examples and opinions" quoted from standard sources.

Two little volumes of extracts from the writings of Benjamin Jowett have been edited by Professor Lewis Campbell, and are published by Mr. Henry Frowde. One of them contains passages from the introductions to the Platonic dialogues, the other illustrates the theological writings of the master. The volumes are pocketable, and should make Jowett mean something to readers for whom he is now little more than a name.

"The Boy's Iliad," by Mr. Walter Copland Perry, is a boys' story-book published by the Macmillan Co. It is attractively printed, and charmingly illustrated by Mr. Jacomb Hood. The contents extend beyond the "Iliad" to the whole cycle of Trojan legend, and include such matters as the judgment of Paris, the sacrifice of Iphigenia, the campaigns of Penthesileia, the death of Achilles, the wooden horse, the fate of Laocoön, and the sack of Troy. The text is simple but dignified, using the actual words of Greek poetry as far as possible, and the book as a whole is deserving of the warmest commendation.

The "American Commonwealths Series" is being rapidly pushed toward completion by the publishers, Messrs. Houghton, Mifflin & Co. Nine volumes are in preparation, and the first to appear will be "Texas" by Prof. George P. Garrison of the University of Texas. Mr. Frank G. Sanborn of Concord is writing the history of his native state, New Hampshire; and the other seven volumes will be: "Wisconsin," by Mr. Reuben G. Thwaites; "New Jersey," by Mr. Austin Scott; "Pennsylvania," by Mr. Talcott Williams; "Louisiana," by Mr. Albert Phelps; "Illinois," by Prof. John H. Finley; "Minnesota," by Dr. William F. Folwell; and "Iowa," by Dr. Albert Shaw.

The Spring list of Messrs. A. C. McClurg & Co. will include "The Ward of King Canute," a new novel by Miss Otillie A. Liljencrantz, author of "The Thrall of Leif the Lucky"; "The Souls of Black Folk," a volume of essays on the negro question by Prof. W. E. B. DuBois; "A Selection from the Best English Essays," edited by Mr. Sherwin Cody; a translation by Miss Mary J. Safford of Felix Dahn's "Felicitas"; "The Reflections of a Lonely Man," by "A. C. M."; a collection of "Cartoons by McCutcheon," one of the best known newspaper artists of the day; "The Law of Mental Medicine," by Mr. Thomson J. Hudson; and an "Index to Poetry and Recitations," edited by Miss Edith Granger.

"Every Day in the Year" (Dodd), compiled by Mr. James L. Ford and Mrs. Mary K. Ford, is a poetical anthology upon a new plan. Every day in the year is illustrated by a poem, or group of poems, commemorative of some important occurrence. All sorts of things are celebrated, from birthdays to battles, and the poems are of a high average order of merit, although in the nature of things some days have given cause for much

more inspiring verse than others, and in a few instances the editors evidently found it difficult to find anything to celebrate. Taking an illustration at random, we find for the date of April 19, poems on the death of Beaconsfield, the attack on the Union troops in Baltimore in 1861, Emerson's "Concord Hymn," a ballad on "The Minute Men of Northboro'," a sonnet on the death of Byron, Realf's "Apocalypse," and two pieces on the declaration of Cuban Independence by the United States Congress.

Topics in Leading Periodicals.

March, 1903.

Alexander III., Coronation of. Mme. Waddington. *Scribner.*
America the Cradle of Asia. Stewart Culin. *Harper.*
America's Coming Race. Gustave Michaud. *Century.*
American Aim, The. Austin Bierbower. *World's Work.*
Australia, First Parliament of. H. H. Lusk. *Rev. of Reviews.*
Capital, Organization of. Herman Justi. *Century.*
Carnegie Institution, The. D. C. Gilman. *World's Work.*
Chicago, Character of. F. C. Howe. *World's Work.*
Chicago Board of Trade. Will Payne. *Century.*
Christian Science, Mrs. Eddy's Relation to. *North American.*
City, The Twentieth Century. John Corbin. *Scribner.*
Congress, Humors of. Francis E. Leupp. *Century.*
Cortelyou, George B. H. B. F. Macfarland. *Rev. of Reviews.*
Dawes, Henry L. George P. Morris. *Review of Reviews.*
East, A People from the. Norman Duncan. *Harper.*
Fiction, Sanity in. Hamlin Garland. *North American.*
Forests, Southern, Saving the. O. W. Price. *World's Work.*
Forum, Recent Discoveries in the. G Boni. *Harper.*
Franchises, Question of. George C. Sikes. *Atlantic.*
Gateway of Nations, In the. J. A. Riis. *Century.*
Germany, A Letter from. W. C. Dreher. *Atlantic.*
Germany on the Sea. W. L. Marvin. *Review of Reviews.*
Gypsies, False. Charles Sears Baldwin. *Atlantic.*
Hampstead. Arthur Colton. *Harper.*
History, Writing of. A. T. Mahan. *Atlantic.*
Hotel, Workings of a Modern. A. B. Paine. *World's Work.*
Intellectual Communism. Sara Y. Stevenson. *Lippincott.*
Labor Organizations, Rights and Methods of. *No. American.*
Legal Penalties and Public Opinion. *North American.*
London Police Methods. Josiah Flynt. *North American.*
Lumber Industry of Pacific Coast. *Review of Reviews.*
Marionettes and Puppet Shows. E. C. Peixotto. *Scribner.*
Medicine, Recent Advances in. A. T. Bristow. *World's Work*
Monroe Doctrine and the Venezuela Affair. *North American.*
Moro Princess, A. Harriet A. Febiger. *Scribner.*
Morocco, Sultan of. Talcott Williams. *Review of Reviews.*
Natural History, Real and Sham. John Burroughs. *Atlantic.*
Naval Strength, Our. G. W. Melville. *North American.*
Nile Reservoir, The New. F. C. Penfield. *North American.*
Northwest, The Great. Ray S. Baker. *Century.*
Ohio, 100 Years of. C. M. Harvey. *World's Work.*
Philosophy and Science To-day. J. T. Driscoll. *No. American*
Polygamy, Political Significance of. Jos. Smith. *No. Am.*
Power-transmission, Long-distance, in Canada. *Rev. of Revs.*
Quebec, Montgomery's Struggle for. J. H. Smith. *Century.*
Reciprocity between the U. S. and Canada. *North American.*
Rural and Village Improvement Societies. *Lippincott.*
Saint Teresa. Annie Fields. *Atlantic.*
Schools, Public, Widening the Use of. *World's Work.*
Shakespeare's Richard II. A. C. Swinburne. *Harper.*
South America, Germany in. F. A. Ogg. *World's Work.*
Space, An Outlook into. W. H. Pickering. *Century.*
Supreme Court, The. David J. Brewer. *Scribner.*
Teaching, Public School. Wm. McAndrews. *World's Work.*
Telegraphy, Commercial Wireless. *World's Work.*
Tobacco Trust, The So-called. G. B. Fife. *Century.*
Tyrol, Our, and its Types. Julian Ralph. *Harper.*
Unexpected, The. Robert W. Chambers. *Harper.*
Venezuelan Trouble, The. J. C. O'Laughlin. *World's Work.*
World-Legislature, A. R. L. Bridgman. *Atlantic.*

List of New Books.

[*The following list, containing 72 titles, includes books received by* The Dial *since its last issue.*]

BIOGRAPHY AND REMINISCENCES.

The Life and Times of Georg Joachim Goschen, Publisher and Printer of Leipzig, 1752–1828. By his grandson, Viscount Goschen. In 2 vols., illus. in photogravure, color, etc., 8vo, gilt tops, uncut. G. P. Putnam's Sons. $12. *net.*

Personal Reminiscences of Prince Bismarck. By Sidney Whitman. With portraits, 8vo, gilt top, uncut. D. Appleton & Co. $1.60 *net.*

The Life of James Madison. By Gaillard Hunt. With frontispiece, large 8vo, gilt top, pp. 402. Doubleday, Page & Co. $2.50 *net.*

Augustus Cæsar and the Organisation of the Empire of Rome. By John B. Firth, B.A. Illus., 12mo, pp. 371. "Heroes of the Nations." G. P. Putnam's Sons. $1.35 *net.*

A Virginia Girl in the Civil War, 1861–1865: Being a Record of the Actual Experiences of the Wife of a Confederate Officer. Collected and edited by Myrta Lockett Avary. 12mo, gilt top, pp. 384. D. Appleton & Co. $1.25 *net.*

Robert Louis Stevenson. Illus., large 8vo, pp. 40. "Bookman Biographies." James Pott & Co. 75 cts.

HISTORY.

The Correspondence of the Colonial Governors of Rhode Island, 1723–1775. Edited by Gertrude Selwyn Kimball. Vol. I., illus., large 8vo, gilt top, pp. 434. Houghton, Mifflin & Co. $5.

A Short History of Rome. By W. S. Robinson, M.A. 18mo, pp. 486. Longmans, Green, & Co. $1.12 *net.*

The Story of the Trapper. By A. C. Laut. Illus., 12mo, pp. 284. "Story of the West Series." D. Appleton & Co. $1.25 *net.*

GENERAL LITERATURE.

Happiness: Essays on the Meaning of Life. By Carl Hilty; trans. by Francis Greenwood Peabody. 12mo, gilt top, pp. 154. Macmillan Co. $1.25 *net.*

The Principles of Criticism: An Introduction to the Study of Literature. By W. Basil Worsfold, M.A. New edition; 12mo, pp. 256. Longmans, Green, & Co. $1.12 *net.*

Sally Wister's Journal: A True Narrative; being a Quaker Maiden's Account of her Experiences with Officers of the Continental Army, 1777–8. Edited by Albert Cook Myers. Illus. in color, etc., 12mo, uncut, pp. 224. Philadelphia: Ferris & Leach. $2. *net.*

The Western Slope. By Celia Parker Woolley. 12mo, uncut, pp. 242. Evanston: William S. Lord. $1.25.

La Perfecta Casada. Por el Maestro F. Luys de Leon. Texto del Siglo XVI. Edited by Elizabeth Wallace. 8vo, pp. 119. "Decennial Publications." University of Chicago Press. $1.50 *net.*

King Alfred's Old English Version of St. Augustine's Soliloquies. Edited by Henry Lee Hargrove, Ph.D. 8vo, pp. 120. "Yale Studies in English." Henry Holt & Co. Paper, $1.

The Journal of Arthur Stirling ("The Valley of the Shadow"). Revised and condensed, with an Introductory Sketch. 12mo, pp. 356. D. Appleton & Co. $1.25 *net.*

The Mystery of Sleep. By John Bigelow, LL.D. Second edition, rewritten and enlarged. 12mo, gilt top, uncut, pp. 216. Harper & Brothers. $1.50.

Nuggets from a Welsh Mine: Selections from the Writings of Jenkin Lloyd Jones. With portrait, 12mo, uncut, pp. 127. Chicago: Unity Publishing Co. $1. *net.*

NEW EDITIONS OF STANDARD LITERATURE.

The Æneid of Virgil. Literally rendered into English blank verse by T. H. Delabère May, M.A. In 2 vols., 12mo. London: David Nutt.

Letters and Literary Remains of Edward FitzGerald. Vol. III., with photogravure portrait, large 8vo, uncut, pp. 323. Macmillan Co. $3. *net.* (Sold only in sets of 7 vols.)

The Paris Sketch Book. By W. M. Thackeray; edited by Walter Jerrold; illus. by Charles E. Brock. 12mo, gilt top, uncut, pp. 356. Macmillan Co. $1.

BOOKS OF VERSE.

Hand in Hand: Verses by Mother and Daughter. With photogravure title-page, 18mo, uncut, pp. 122. Doubleday, Page & Co. $1. *net.*

Written in Florence: The Last Verses of Hugh McCulloch. With photogravure portrait, 12mo, gilt top, uncut, pp. 107. Little, Brown, & Co. $1.25 *net.*

Ah, What Riddles These Women Be! By William Young. 8vo, gilt top, uncut, pp. 48. R. H. Russell. $1.

The Gay Gordons: Ballads of an Ancient Scottish Clan. Edited by Armistead C. Gordon. 16mo, pp. 40. Staunton, Va.: Albert Shultz.

FICTION.

Truth (Vérité). By Emile Zola; trans. by Ernest A. Vizetelly. 12mo, pp. 596. John Lane. $1.50.

A Whaleman's Wife. By Frank T. Bullen. Illus., 12mo, pp. 372. D. Appleton & Co. $1.50.

The Circle. By Katherine Cecil Thurston. Illus., 12mo, gilt top, pp. 340. Dodd, Mead & Co. $1.50.

Calvert of Strathore. By Carter Goodloe. With frontispiece in color, 12mo, pp. 377. Charles Scribner's Sons. $1.50.

Journeys End: A Romance of To-day. By Justus Miles Forman. Illus., 12mo, uncut, pp. 240. Doubleday, Page & Co. $1.50.

For a Maiden Brave. By Chauncy C. Hotchkiss. Illus. in color, 12mo. D. Appleton & Co. $1.50.

Abeniki Caldwell: A Burlesque Historical Novel. By Carolyn Wells. Illus., 12mo, uncut, pp. 289. R. H. Russell. $1.50.

The Pride of Tellfair. By Elmore Elliott Peake. 12mo, pp. 391. Harper & Brothers. $1.50.

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